

<sup>L 7 132</sup>  
Courtly Masquing Ayres

CONTAINING

<sup>71.59</sup>  
*Almanes, Ayres, Corants, Sarabands, Morisco's, Figgs, &c.*

OF TWO PARTS

TREBLE and BASSE

*For Viols or Violins.*

Composed by several Excellent MASTERS

VIZ. { Charles Colman Dr. in Musick  
Mr. William Lawes  
Mr. John Jenkins  
Mr. Matthew Lock

{ Mr. Benjamin Rogers Batchelor in Musick  
Mr. Davis Mell  
Mr. John Banister  
Mr. William Gregorie, &c.

BASSUS.

London, Printed by W. Godbid for John Playford at his Shop in the Inner Temple. 1663.



B



## To all Lovers of MUSICK.

**A**Bout seven years since I publish'd a Collection of Ayres of this Nature, Entituled Court Ayres, Contain-  
ing 245. Lessons; It being the first of that kind extant, I Printed therefore but a very small Impression,  
yet when it was once abroad it found so good acceptance both in this Kingdome and beyond Seas, that there it was  
Reprinted to my great damage, and was the chief reason that I publish'd it no more till now. And I had not  
done it at this time but by importunity of some friends, and the friendly assistance I found from those my friends  
whose Names are plac'd in the Title, which moved me to take more than ordinary pains in this following Collection;  
and that the Buyer may make no Objection against it, by saying that I have sold them but what he bought before,  
I must give him this true account, that they are not all the same, only about a 100 of the most Choice of them  
formerly Publish'd are in this Book, the other 200 joyned with them were never till now Printed. Thus hoping  
the Work as it is will requite both your Charge and my Pains, and engage me to embrace all occasions whereby  
I may let the World take notice how much I honour all Professors and Lovers of Musick.

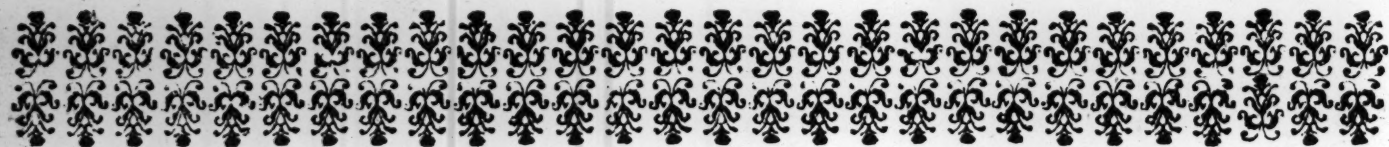
J. P. Philo Music.

### Advertisement.

**I**N regard it will be objected that Musick Books are not Printed  
without many faults, as indeed no other, never was, nor ever  
will be, but some Errata's may happen, yet concerning this  
Book I may boldly affirm, ther were never so many Lessons  
printed in one Set with so few faults. Those few which are in the  
Musick, I crave the Judicious to mend with a Pen if they meet  
with any, but to me they seem so inconsiderable as not deserving a  
particular Table: Only the Figures in the Margin from 59 to 77  
and some other places in the Treble part are mistaken, I have  
therefore set down this following Table for the better Finding  
where each Authors Ayres, begin.

### A Table where the several Authors Lessons begin.

Mr. William Lawes begins Numb. 1.  
Dr. Charles Colman Numb. 48.  
Mr. John Jenkins Numb. 89.  
Mr. Benjamin Rogers Numb. 126.  
Mr. Davis Mell Numb. 190.  
Mr. John Bamister Numb. 244.  
Mr. William Gregory Numb. 255.  
Mr. Matthew Lock Numb. 268.  
Mr. Thomas Gibbes Numb. 282.



MUSIC Books lately Printed and Sold by John Playford.

---

**A** Brief Introduction to the Skill of Musick both Vocal and Instrumental, To which is Added the Art of Descant or Composing Musick in parts, &c. the price 18<sup>d</sup>. Bound.

*Mr. Matthew Lock's Little Consort of Three parts for Viols or Violins.*

*Musicks Recreation on the Lyra Viol, containing 150 Choice Lessons for the Lyra Viol, Composed by several eminent Masters, with Some few Instructions for Practitioners.*

*The Dancing Master, Containing 132 New and Choice Country Dances, with Directions for the Dancing of Country Dances; Also the Tunes to each Several Dance to be play'd on the Treble Violin.*

*Musicks Solace on the Cithren and Gittern, with many new Lessons and pleasant Tunes, with some Instructions for Practitioners on the same.*

*Also all sorts of Choice Rul'd Paper for Musick, and Books Rul'd for Musick of all Sizes ready bound up.*

A. 2. parts.

BASSUS.

Mr. William Lawes.

1



2

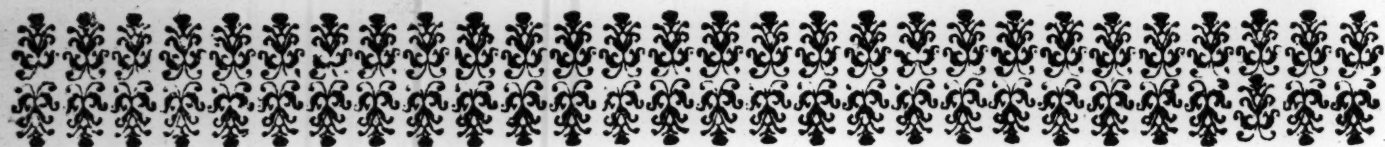


3



4





## MUSIC Books lately Printed and Sold by John Playford.

---

**A** Brief Introduction to the Skill of Musick both Vocal and Instrumental, To which is Added the Art of Descant or Composing Musick in parts, &c. the price 18<sup>d</sup>. Bound.

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*Musicks Solace on the Cithren and Gittern, with many new Lessons and pleasant Tunes, with some Instructions for Practitioners on the same.*

*Also all sorts of Choice Ru'd Paper for Musick, and Books Ru'd for Musick of all Sizes ready bound up.*



A. 2. parts.

BASSUS.

Mr. William Laves.

I

**S**

Imphony.

2

**S**

Araband.

3

**E**

Elizium.

4

**I**

Igge.

A 2. parts.

BASSUS.

Mr. William Lawes.

5 **A** Lmain.

6 **C** Orant.

7 **C** Orant.

8 **S** Araband.

A. 2. parts.

BASSUS.

Mr. William Lawes.

9 **A** Lmaine.

10 **C** Oranto.

11 **S** Araband.

12 **A** Lmaine.

A 2. parts.

BASSUS.

Mr. William Lawes.

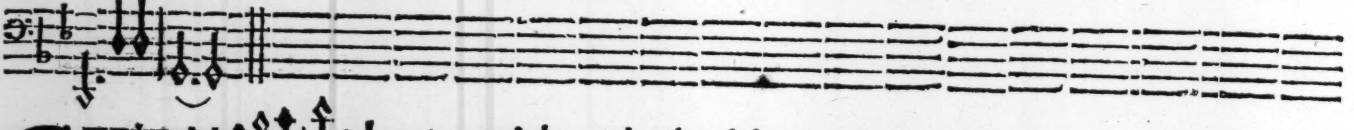
5 **A** Lmain.



6 **C** Orant.



7 **C** Orant.



8 **S** Araband.





9 **A** Lmaine.

10 **C** Oranto.

11 **S** Araband.

12 **A** Lmaine.

A. 2. parts.

BASSUS.

Mr. VVilliam Lawes.

13 **C** Oranto.



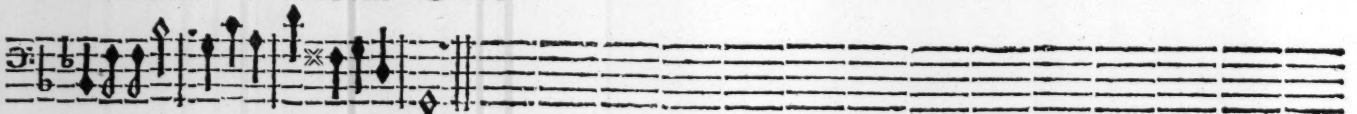
14 **S** Araband.



**A** Yre. Golden Grove.



15



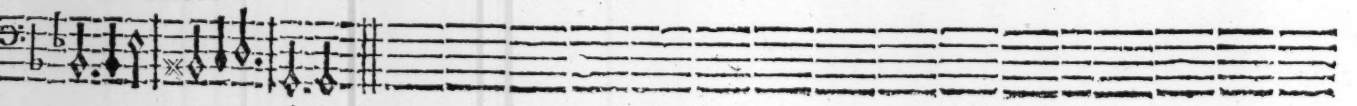
**C** Orant.



16 **C** Orant.



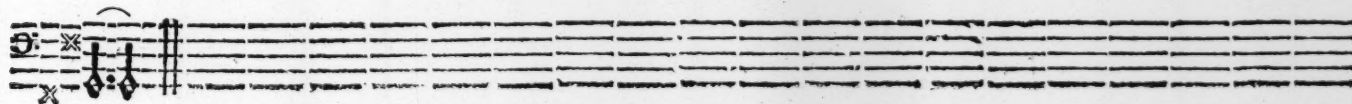
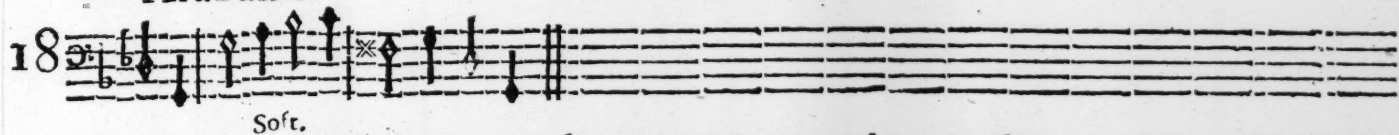
17



A 2. parts.

BASSUS.

Mr. William Lawes.



A. 2. parts.

BASSUS.

Mr. William Laws.

22 **A** *Yre.*

23 **C** *Oranto.*

24 **S** *Araband.*

25 **A** *Yre.*



A. 2. parts.

BASSUS.

Mr. William Lawes.

26 **C** Oranto.

27 **S** Araband.

28 **A** Lmaine.

29 **A** Yre.

30 **C** Oranto.

31 **S** Araband.

32 **A** Lmaine.

33 **C** Orant.

34 **C** Orant.

A. 2. parts.

BASSUS.

Mr. William Laws.

35 **S** Araband.

36 **A** Jigg.

37 **A** Yre.

38 **C** Oranto.

B b

39 **S** Araband.



Two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 39 and 40. The second staff continues the melody from measure 40. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of measure 40.

40 **C** Ountry Dance.




Two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 40 and 41. The second staff continues the melody from measure 41. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of measure 41.

41 **A** Yre.



Two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 41 and 42. The second staff continues the melody from measure 42. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of measure 42.

42 **C** Oranto.



Two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 42 and 43. The second staff continues the melody from measure 43. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of measure 43.



A. 2. parts.

BASSUS.

Mr. William Lawes.

43 **C** Oranto.

44 **S** Araband.

45 **A** Yre.

46 **C** Oranto.

47 **S** Araband.

B b 2

A 2. parts.

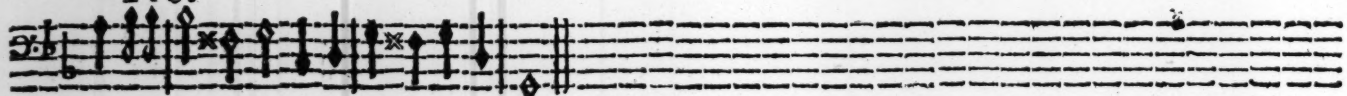
BASSUS.

Dr. Charles Colman.

48 **A** Lmaine.



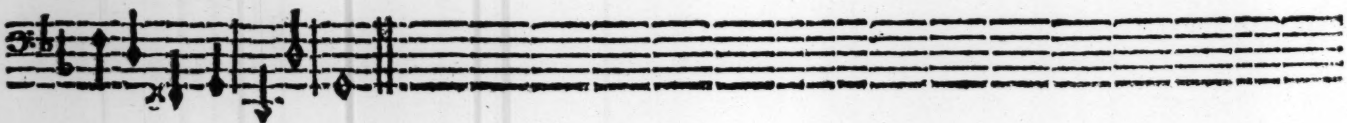
49 **A** Yre.



50 **S** Araband.



51 **A** Lmaine.



A 2. parts.

BASSUS.

Dr. Charles Colman.

52 **C** Oranto.

53 **S** Araband.

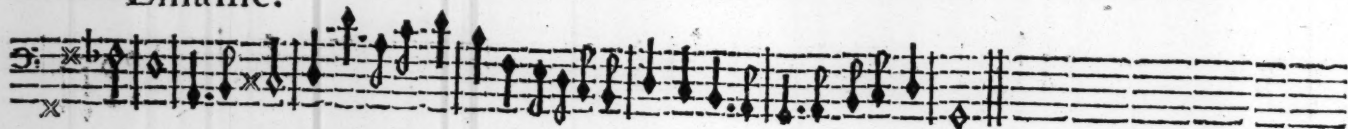
54 **P** Avan.

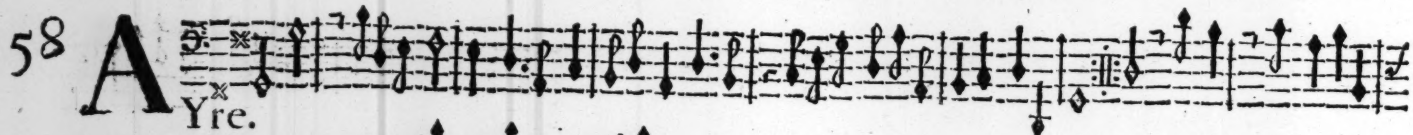
55 **A** Lmaine.

56 **C**   
Oranto.



57 **A**   
Lmaine.



58 **A**   
Yre.



59 **S**   
Araband.

60 **A**   
Yre.



A. 2. parts.

BASSUS.

Dr. Charles Colman.



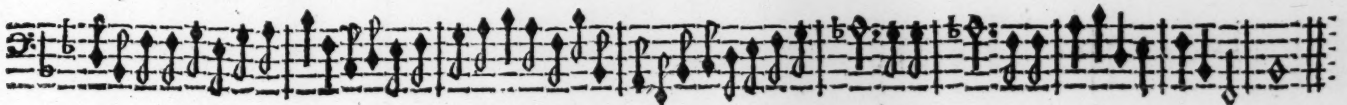
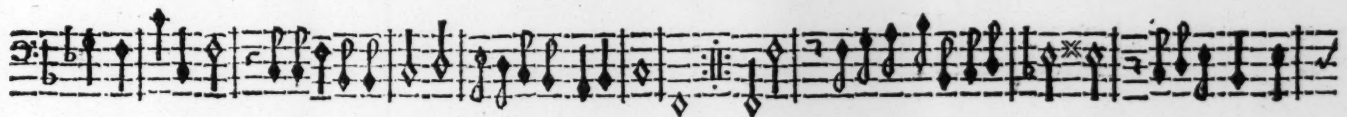
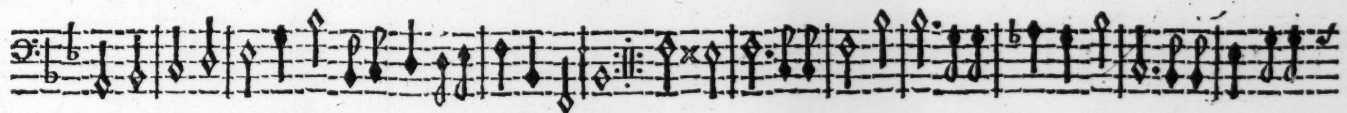
61 **C** Oranto.

A single musical staff for the Bassus part, measures 6 through 10. It begins with a large 'C' time signature indicating common time. The notation continues with eighth and sixteenth notes.

62 **S** Araband.

A single musical staff for the Bassus part, measures 16 through 20. It begins with a large 'S' time signature indicating alla breve. The notation continues with eighth and sixteenth notes.

63 **P** Avan.

A single musical staff for the Bassus part, measures 21 through 25. It begins with a large 'P' time signature indicating alla polka. The notation continues with eighth and sixteenth notes.

64 **A** Yre.

A single staff of handwritten musical notation. The key signature has one flat (B-flat). The notation includes various note values, rests, and a double bar line towards the end of the staff. The handwriting is in ink on aged paper.

65 **C** Orant.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line.

66 **S** Araband.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line.

67 **A** Lmaine.

68 **C** Oranto.

69 **S** Araband.

70 **A** Yre.

71 **C** Oranto.

64 **A** Yre.

The first staff of music for measure 64 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth and sixteenth notes, with some beamed together. The measure ends with a double bar line.The second staff of music for measure 64 continues the melody from the first staff, featuring similar rhythmic patterns and ending with a double bar line.

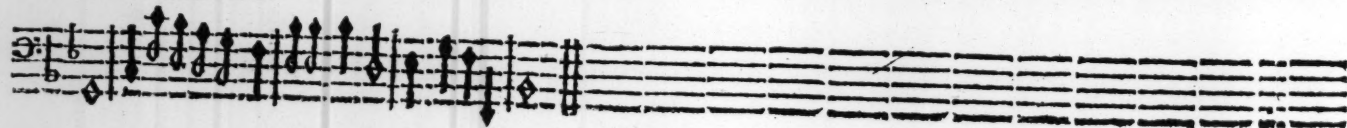
65 **C** Orant.

The first staff of music for measure 65 begins with a treble clef, a key signature of one flat, and a common time signature. It starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The measure ends with a double bar line.The second staff of music for measure 65 continues the melody from the first staff, featuring similar rhythmic patterns and ending with a double bar line.

66 **S** Araband.

The first staff of music for measure 66 begins with a treble clef, a key signature of one flat, and a common time signature. It starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The measure ends with a double bar line.The second staff of music for measure 66 continues the melody from the first staff, featuring similar rhythmic patterns and ending with a double bar line.

67 **A** Lmaine.

The first staff of music for measure 67 begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes, with some beamed together. The measure ends with a double bar line.The second staff of music for measure 67 continues the melody from the first staff, featuring similar rhythmic patterns and ending with a double bar line.




68 **C** Oranto.



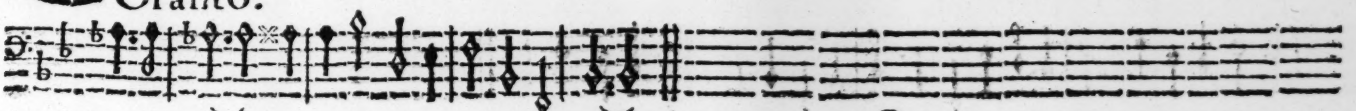
69 **S** Araband.



70 **A** Yre.



71 **C** Oranto.



A 2. parts.

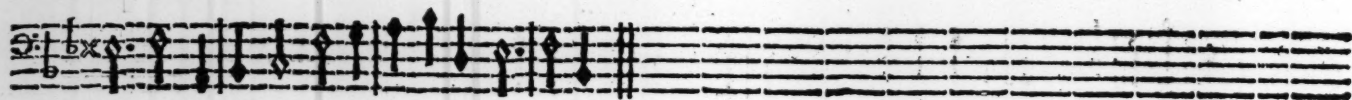
BASSUS.

Dr. Charles Golman.

72 **S** Araband.



First staff of music for system 72, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The system ends with a double bar line.



Second staff of music for system 72, continuing the melody from the first staff. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests, ending with a double bar line.

73 **A** Yre.



First staff of music for system 73, starting with a treble clef, a key signature of one flat, and a common time (C) signature. The melody features a series of eighth and sixteenth notes, with some beamed together. The system ends with a double bar line.

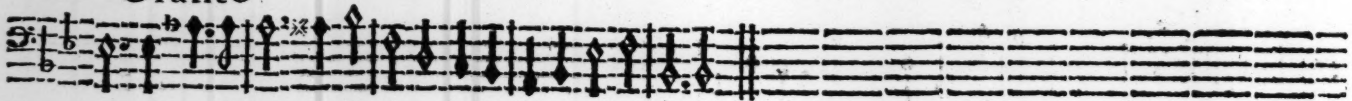


Second staff of music for system 73, continuing the melody from the first staff. It begins with a treble clef, a key signature of one flat, and a common time signature. The notation includes various note values and rests, ending with a double bar line.

74 **C** Oranto



First staff of music for system 74, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The system ends with a double bar line.



Second staff of music for system 74, continuing the melody from the first staff. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests, ending with a double bar line.

75 **S** Araband.



First staff of music for system 75, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The system ends with a double bar line.



Second staff of music for system 75, continuing the melody from the first staff. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests, ending with a double bar line.

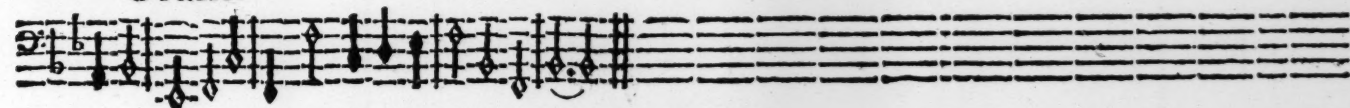
76 **A** Lmaine.




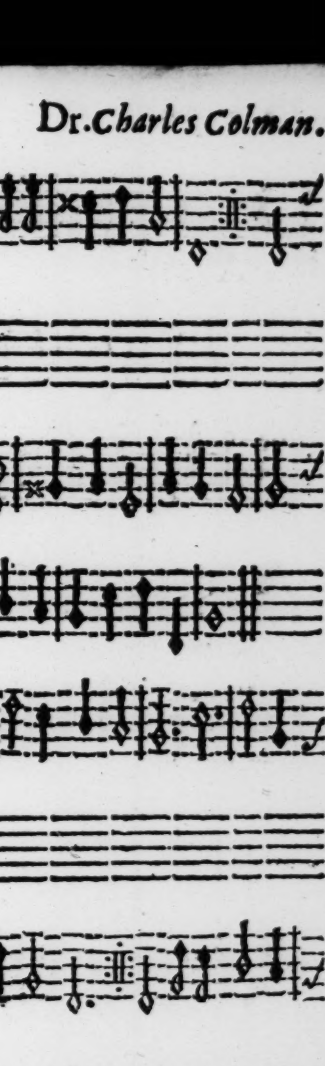
77 **A** Yre.



78 **C** Orant.



79 **S** Araband.



A 2. parts.

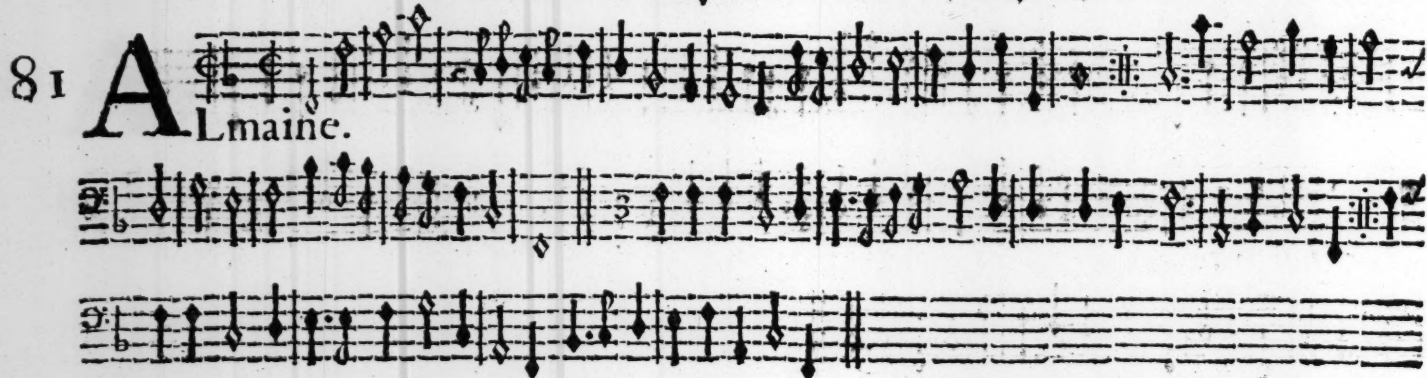
BASSUS.

Dr. Charles Celman.

80 **P** Avan.



81 **A** Lmaine.



82 **A** Lmaine.





A. 2. parts.

BASSUS.

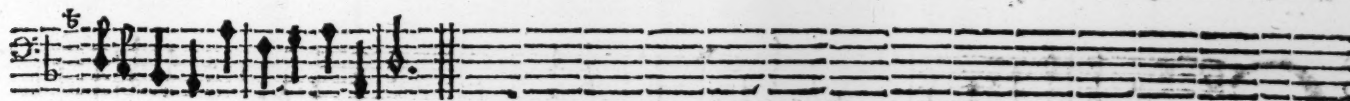
Dr. Charles Colman.



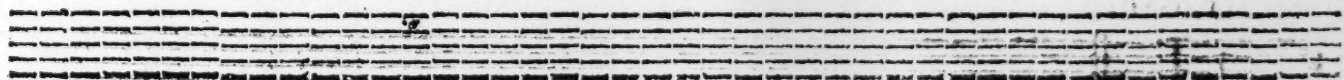
83 **A** Yre.

A musical staff in bass clef with a key signature of one flat. It begins with a large capital letter 'A' and the word 'Yre.' below it. The staff contains a series of notes, including some marked with an 'x' above them, and ends with a double bar line.

84 **A** Yre.

A musical staff in bass clef with a key signature of one flat. It begins with a large capital letter 'A' and the word 'Yre.' below it. The staff contains a series of notes, including some marked with an 'x' above them, and ends with a double bar line.

85 **S** Araband.

A musical staff in bass clef with a key signature of one flat. It begins with a large capital letter 'S' and the word 'Araband.' below it. The staff contains a series of notes, including some marked with an 'x' above them, and ends with a double bar line.

A. 2. parts.

BASSUS.

Dr. Charles Colman.

86 **A** *Lmaine.*

87 **A** *Lmaine.*

88 **C** *Oranto.*

89 **S** *Araband.*

A. 2. parts.

BASSUS.

Mr. John Jenkins.

90 **A** Lmaine. Or Pleasing Slumber.

91 **A** Lmaine.

92 **C** Oranto.

93 **S** Araband.

A. 2. parts.

BASSUS.

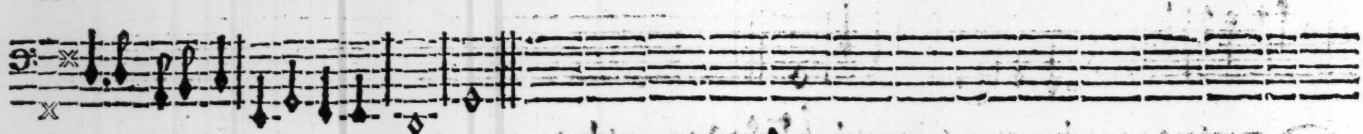
Mr. John Jenkins.

94 **A**  **L**maine.



95 **A**  **L**maine.





96 **A**  **L**maine.







A 2. parts.

BASSUS.

Mr. John Jenkins.

96 **C** Oranto.

97 **S** Araband.

98 **A** Symphony.

A. 2. parts.

BASSUS.

Mr. John Jenkins.

99

**A**

Lmaine.



100

**C**

Oranto.



**S**

Araband.

101



A. 2. parts.

BASSUS.

Mr. John Jenkins.

102

**A**

Lmaine.

The Lady Katharine Audley's Bells.

Bells.

Mourners.

The Ringers.

D d 2

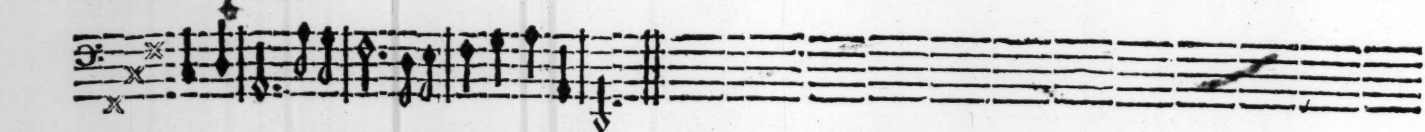
9

A. 2. parts.

BASSUS.

Mr. John Jenkins.

103 **A** Yre.



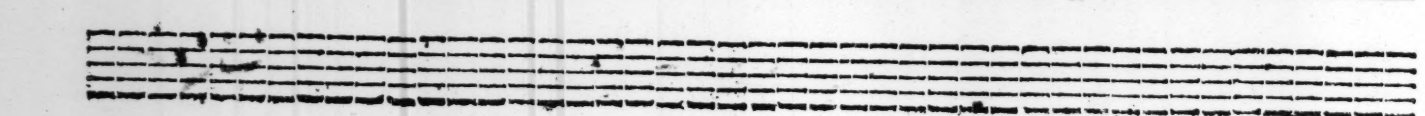
104 **C** Orant.



105 **S** Araband.



106 **A** Lmaine.





A. 2. parts.

BASSUS.

Mr. John Jenkins.

107 **C** Orant.

108 **S** Araband.

109 **A** Ayre.

110 **C** Orant.

Mr. William Lawes.

A. 2. parts.

BASSUS.

Mr. John Jenkins.

111 **S** Araband.



Two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 111 and 112. The second staff continues the melody from measure 112.

112 **A** Yre.



Two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 112 and 113. The second staff continues the melody from measure 113.

113 **C** Orant.



Two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 113 and 114. The second staff continues the melody from measure 114.

114 **A** Morisco.



Two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 114 and 115. The second staff continues the melody from measure 115.

A 2. parts.

BASSUS.

Mr. John Jenkins.

115 **S** Araband.

116 **A** Jigg.

117 **A** Yre.

A. 2. parts.

BASSUS.

118 **S** Araband.

Musical notation for the first system of the piece 'Araband', measures 118-119. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C' and a '3' indicating a triplet. The melody consists of eighth and sixteenth notes.

119 **S** Aint Peter's Bells.

Musical notation for the second system of the piece 'Aint Peter's Bells', measures 119-120. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C' and a '3' indicating a triplet. The melody consists of eighth and sixteenth notes.

120 **N** Ew Rant.

Musical notation for the third system of the piece 'Ew Rant', measures 120-121. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C' and a '3' indicating a triplet. The melody consists of eighth and sixteenth notes.

121 **P** Arthenia. A Dance.  
The Kings Delight.

Musical notation for the fourth system of the piece 'Arthenia. A Dance. The Kings Delight', measures 121-122. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C' and a '3' indicating a triplet. The melody consists of eighth and sixteenth notes.



A. 2. parts.

BASSUS.

Mr. Richard Cook.

122

A

Yre.

123

A

Lmaine.

124

C

Oranto.

125

S

Araband.

E e

*A. 2. parts.*

*BASSUS.*

*Mr. Benjamin Rogers. B.M.*

126 **S**ymphony.

127 **A**yre.

128 **C**orant.

129 **S**araband.

130 **A** Yre.

131 **A** Yre.

131 **C** Orant.

132 **S** Araband.

A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M.

133 **A** Yre.

134 **A** Yre.

135 **C** Orant.

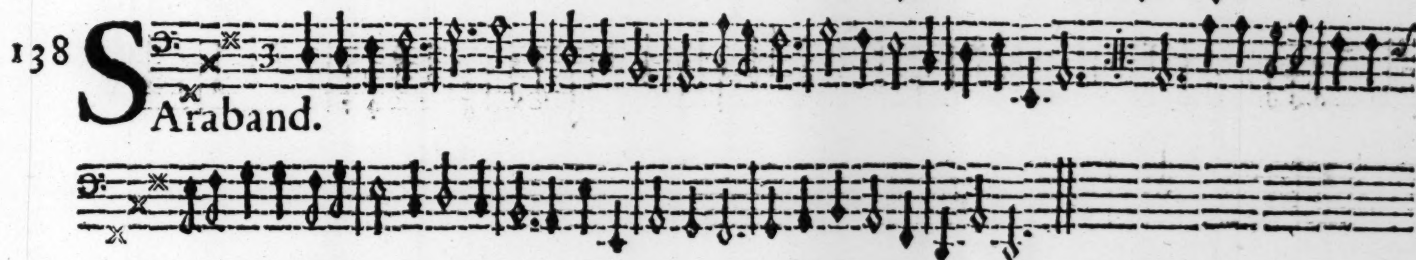
136 **S** Araband.



A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M.



A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B. M.

140 **A** Lmaine.

141 **A** Yre.

142 **C** Orant

A 2. parts.

BASSUS.

Mr. Benjamin Rogers, B.M.

143 **S** Araband.

144 **A** Lmaine.

145 **A** Yre.

A 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M.

146 **C** Orant.

147 **S** Araband.

148 **A** Yre.

149 **S** Araband.



*A. 2. parts.*

*BASSUS.*

*Mr. Benjamin Rogers. B. M.*

150

**A**

*Lmaine.*

151

**A**

*Yre.*

152

**A**

*Morisco.*

153

**C**

*Oranto.*

F t

A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M.

154 **S** Araband.

Musical notation for the Araband, measures 154-163. The key signature has one flat (B-flat). The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes, with some rests and accidentals.

155 **A** Jigg.

Musical notation for the Jigg, measures 155-163. The key signature has one flat (B-flat). The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes, with some rests and accidentals.

156 **S** Ymphony.

Musical notation for the Ymphony, measures 156-163. The key signature has one flat (B-flat). The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes, with some rests and accidentals.

157 **S** Ymphony.

Musical notation for the Ymphony, measures 157-163. The key signature has one flat (B-flat). The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes, with some rests and accidentals.

*A 2. parts.*

*BASSUS.*

*Mr. Benjamin Rogers. B.M.*

158 **A** Yre.

159 **C** Oranto.

160 **S** Araband.

161 **A** Yre.

A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M

162 **C** Oranto.



*A 2. parts.*

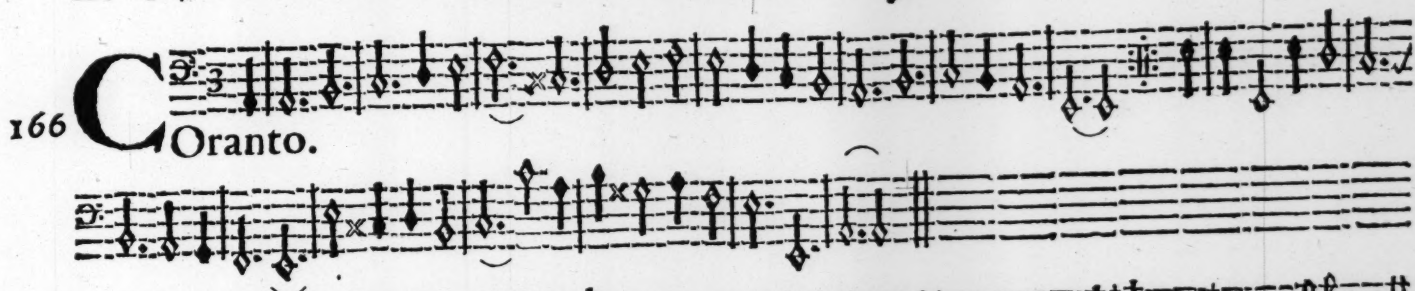
*BASSUS.*

*Mr. Benjamin Rogers. B.M.*

165 **A** Yre.



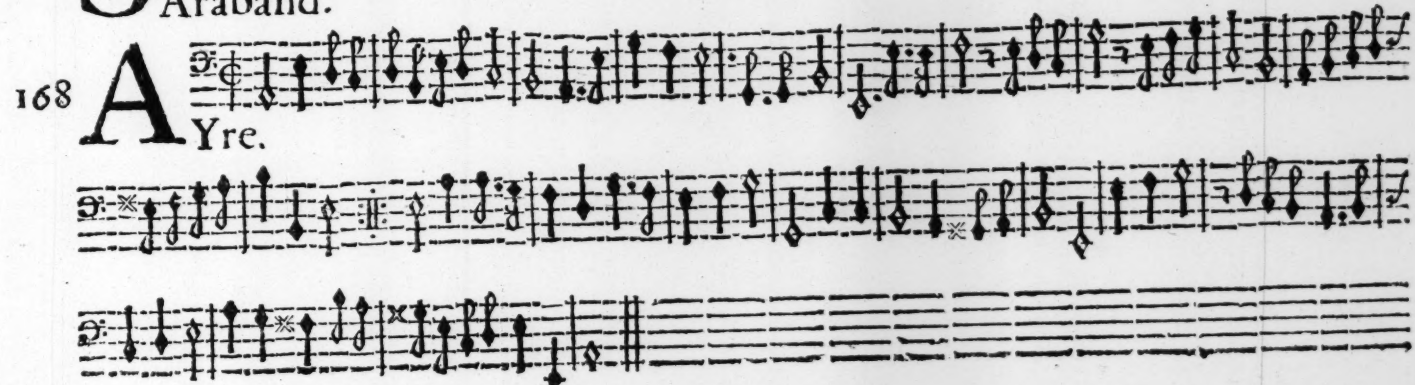
166 **C** Oranto.



167 **S** Araband.



168 **A** Yre.



A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M.

169

**C**

Orant.

170

**S**

Araband.

171

**A**

Lmaine.

172

**A**

Yre.

A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M.

173 **C** Oranto.

174 **S** Araband.

175 **A** Yre.

176 **C** Oranto.

177 **S** Araband.

A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B. M.

178

**A**

Yre.



179

**A**

Yre.



180

**C**

Oranto.





A 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M.

181

S

Araband.

182

A

Yre.

183

A

Yre.

G g

A. 2. parts.

BASSUS.

Mr. Benjamin Rogers. B.M.

184 **C** Orant.

185 **S** Araband.

Mr. Tho. Prat.

186 **A** Yre. called Amsterdam.

187 **C** Orant.

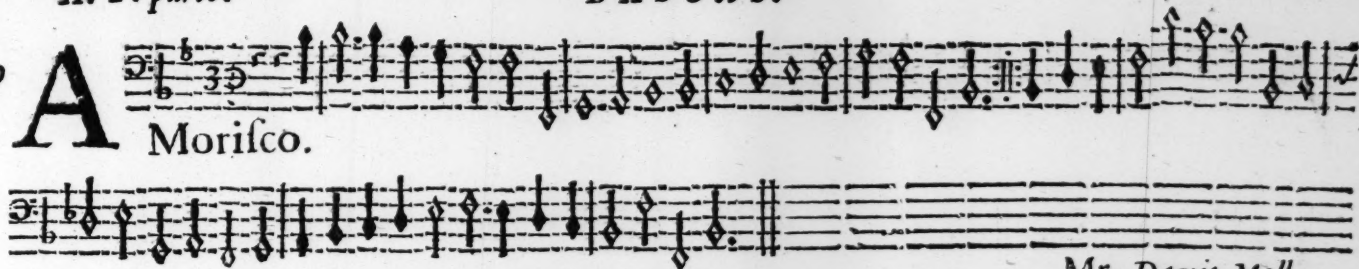
A. 2. parts.

BASSUS.

189

**A**

Morisco.



Mr. Davis Mell.

190

**A**

Yre.



191

**C**

Orant.



192

**S**

Araband.



G g 2

A. 2. parts.

BASSUS.

Mr. Davis M<sup>ll</sup>.

193

**A**

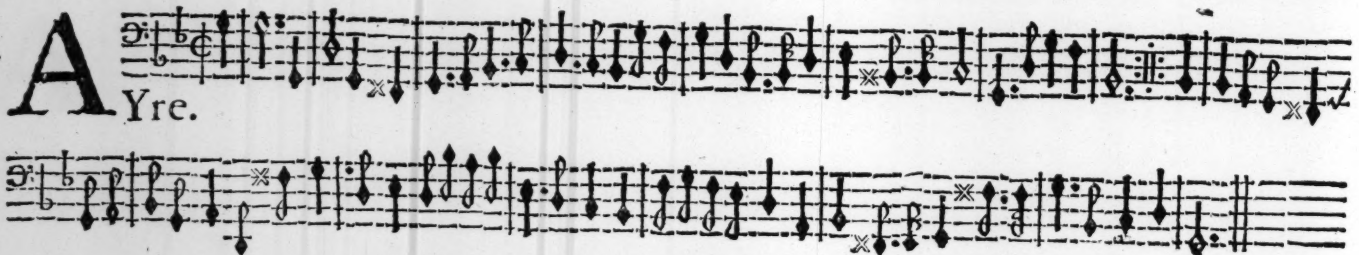
Morisco.



194

**A**

Yre.



195

**C**

Oranto.



196

**S**

Araband.





A. 2. parts.

BASSUS.

Mr. Davis Mell.

197 **C**   
Country Dance.

198 **A**   
Yre.

199 **C**   
Oranto.

200 **S**   
Araband.

A 2. parts.

BASSUS.

Mr. Davis Mell.

201

A



202

A



203

C



204

C



A. 2. parts.

BASSUS.

Mr. Davis Mell.

205 **S** Araband.

206 **M** Orisco.

207 **A** Yre.

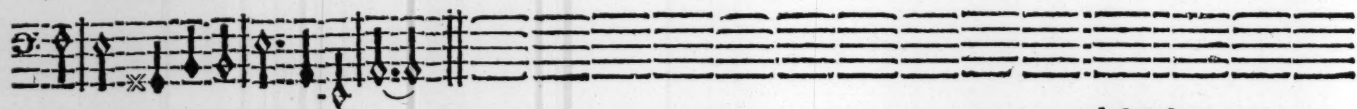
208 **C** Orant.

A. 2. parts.

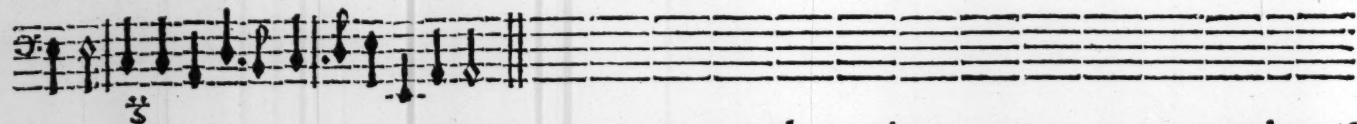
BASSUS.

Mr. Davis Mell.

209 **C** Orant.



210 **S** Araband.



211 **C** Ountry Dance.



212 **A** Yre.





A. 2. parts.

BASSUS.

Mr. Davis Mell.

213 **C** Orant.

214 **C** Orant.

215 **S** Araband.

216 **A** Yre.

H h

A. 2. parts.

BASSUS.

Mr. Davis Mell.

209 **C** Orant.

210 **S** Araband.

211 **C** Ountry Dance.

212 **A** Yre.

A. 2. parts.

BASSUS.

Mr. Davis Mell.

213 **C** Orant.



214 **C** Orant.



215 **S** Araband.



216 **A** Yre.



H h

A. 2. parts.

BASSUS.

Mr. Davis Mell.

217 **C** Oranto.




Two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 217 and 218. The second staff continues the melody from measure 218.

218 **S** Araband.



Two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 218 and 219. The second staff continues the melody from measure 219.

219 **C** Ountry Dance



Two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 219 and 220. The second staff continues the melody from measure 220.

220 **A** Yre.



Two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 220 and 221. The second staff continues the melody from measure 221.



A. 2. parts.

BASSUS.

Mr. Davis Mch.

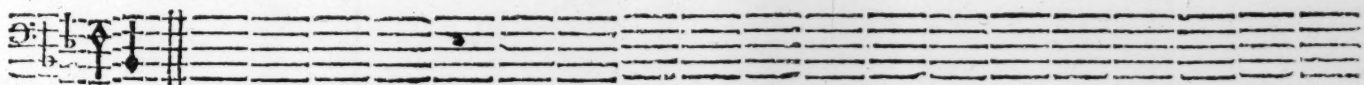
221 **C** Orant.



222 **M** Orisco.



223 **S** Araband.



224 **C** Ountry Dance.



A. 2. parts.

BASSUS.

Mr. Davis Mell.

225 **A** Yre.



226 **A** Morisco.



227 **C** Ountry Dance.



228 **A** Yre.



*A. 2. parts.*

*BASSUS.*

*Mr. Davis Mell.*

229 **C** Orant.

Musical notation for 'Orant.' in bass clef, 3/4 time. The melody begins with a half note C4, followed by a quarter note D4, and then a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

230 **A** Morisco.

Musical notation for 'Morisco.' in bass clef, 3/4 time. The melody begins with a half note C4, followed by a quarter note D4, and then a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

231 **S** Araband.

Musical notation for 'Araband.' in bass clef, 3/4 time. The melody begins with a half note C4, followed by a quarter note D4, and then a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

232 **C** Ountry Dance.

Musical notation for 'Ountry Dance.' in bass clef, 3/4 time. The melody begins with a half note C4, followed by a quarter note D4, and then a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

A 2. parts.

BASSUS.

Mr. Davis Mell.

233 **A** Yre.

Two staves of music in G major (one sharp). The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

234 **C** Orant.

Two staves of music in G major. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

235 **S** Araband.

Two staves of music in G major. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

236 **A** Jigg.

Two staves of music in G major. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

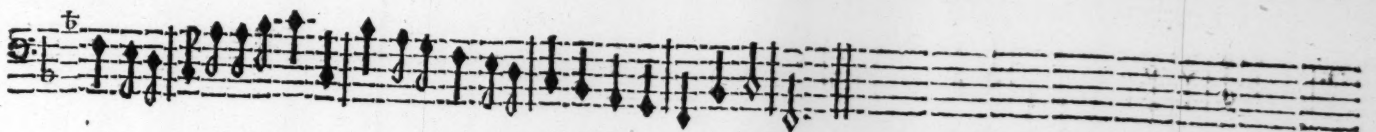


A. 2. parts.

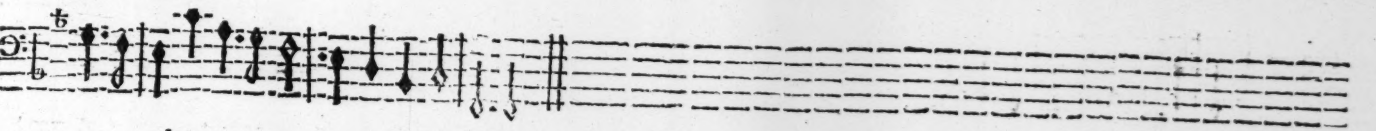
BASSUS.

Mr. Davis Mell.

237



238



239



240



*A 2. parts.*

*BASSUS.*

*Mr. Davis Mell.*

241 **C** Oranto.

242 **S** Araband.

243 **A** Jigg.

*Mr. John Banister.*

244 **A** Yre.

A. 2. parts.

BASSUS.

Mr. John Banister.

245 **C** Orant.

246 **S** Araband.

247 **A** Yre.

248 **C** Orant.

A. 2. parts.

BASSUS.

Mr. John Banester.

249 **S** Araband.

250 **A** Jigg

251 **A** Lmain.

252 **C** Orant.

253 **S** Araband.



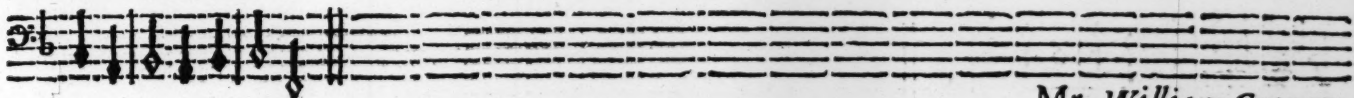
A. 2. parts.

BASSUS.

Mr. John Banister.

254

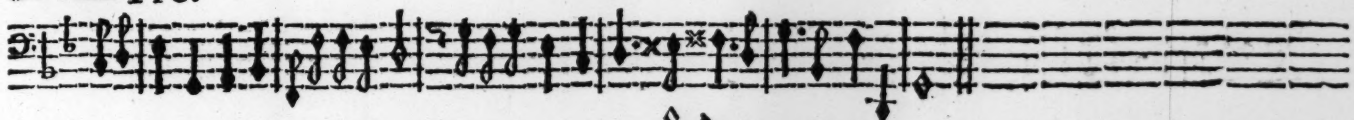
**A** Round.



Mr. William Gregory.

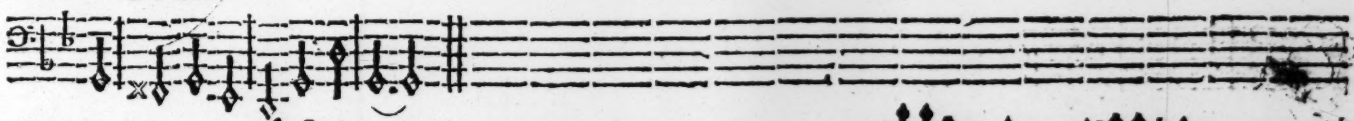
255

**A** Yre.



256

**C** Orant.



257

**S** Araband.



A 2. parts.

BASSUS.

Mr. William Gregory.

258 **A** Jigg.



259 **A** Lmain.



260 **C** Orant.



261 **A** Chiconia.



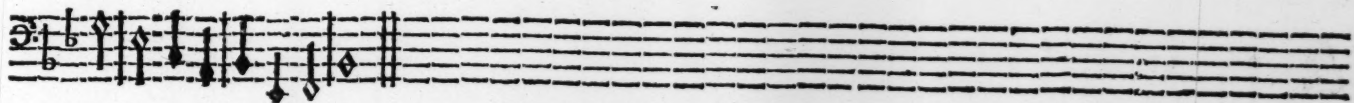
A. 2. parts.

BASSUS.

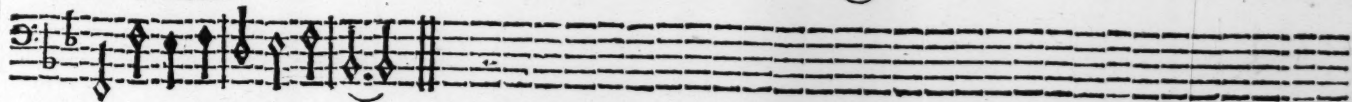
Mr. William Gregory.

262 **A**  **Jigg.**

263 **A**  **Yre.**



264 **C**  **Orant.**



265 **S**  **Araband.**

266 **A**  **Jigg.**

267 **A**  **Morisco.**

*A. 2. parts.*

*BASSUS.*

*Mr. Matthew Lock.*

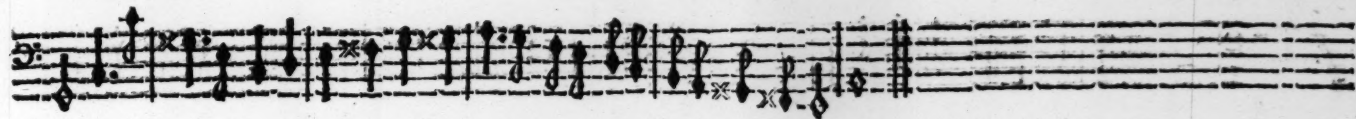
268 **A** Yre.



A. 2. parts.

BASSUS.

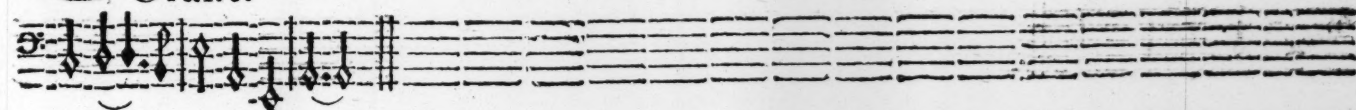
Mr. Matthew Lock.



273 **A** Dance.

A musical staff for measure 273, starting with a large 'A' and the word 'Dance.' The staff contains a sequence of notes and rests.

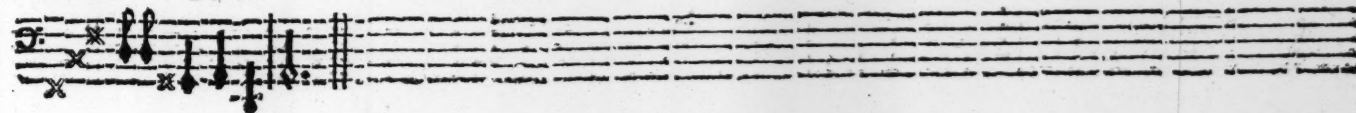
274 **C** Orant.

A musical staff for measure 274, starting with a large 'C' and the word 'Orant.' The staff contains a sequence of notes and rests.

275 **A** Yre.

A musical staff for measure 275, starting with a large 'A' and the word 'Yre.' The staff contains a sequence of notes and rests.

276 **A** Yre.

A musical staff for measure 276, starting with a large 'A' and the word 'Yre.' The staff contains a sequence of notes and rests.


A 2. parts.

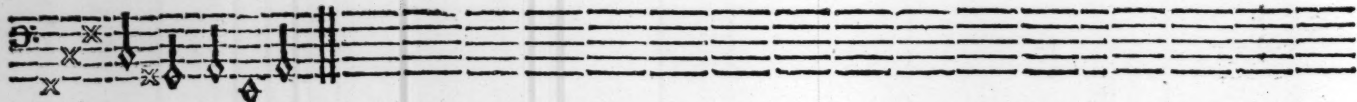
BASSUS.

Mr. Matthew Lock.

277 **C**  Orant.



278 **S**  Araband.



279 **T**  He Symérons Dance.

280 **A**  Yre.



281 **A**  Ntick Dance.

A. 2. parts.

BASSUS.

Mr. Tho. Gibbs.

282 **A** Yre.

283 **C** Orant.

**S** Araband.

284

285 **T** He Lord Monck's March.

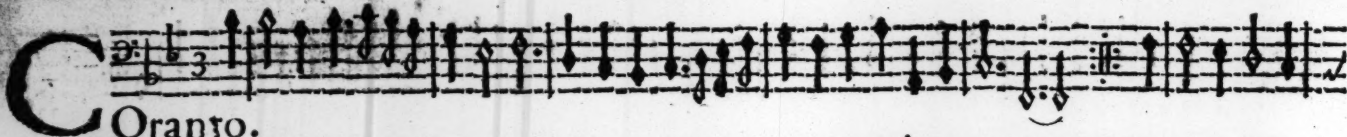
286 **A** Yre.

A. 2. parts.


BASSUS.

Mr. Tho. Gibbes.

287 **C** Oranto.



288 **A** Jigg.



289 **New Rant.**



2 **E**w Rant.



290 **N**ew Rant.



28 291 **A** Jigg.



281 192 **A** Yre.



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